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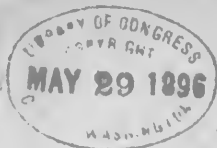
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# BRUSH WORK

FOR

## KINDERGARTEN AND PRIMARY SCHOOLS

BY

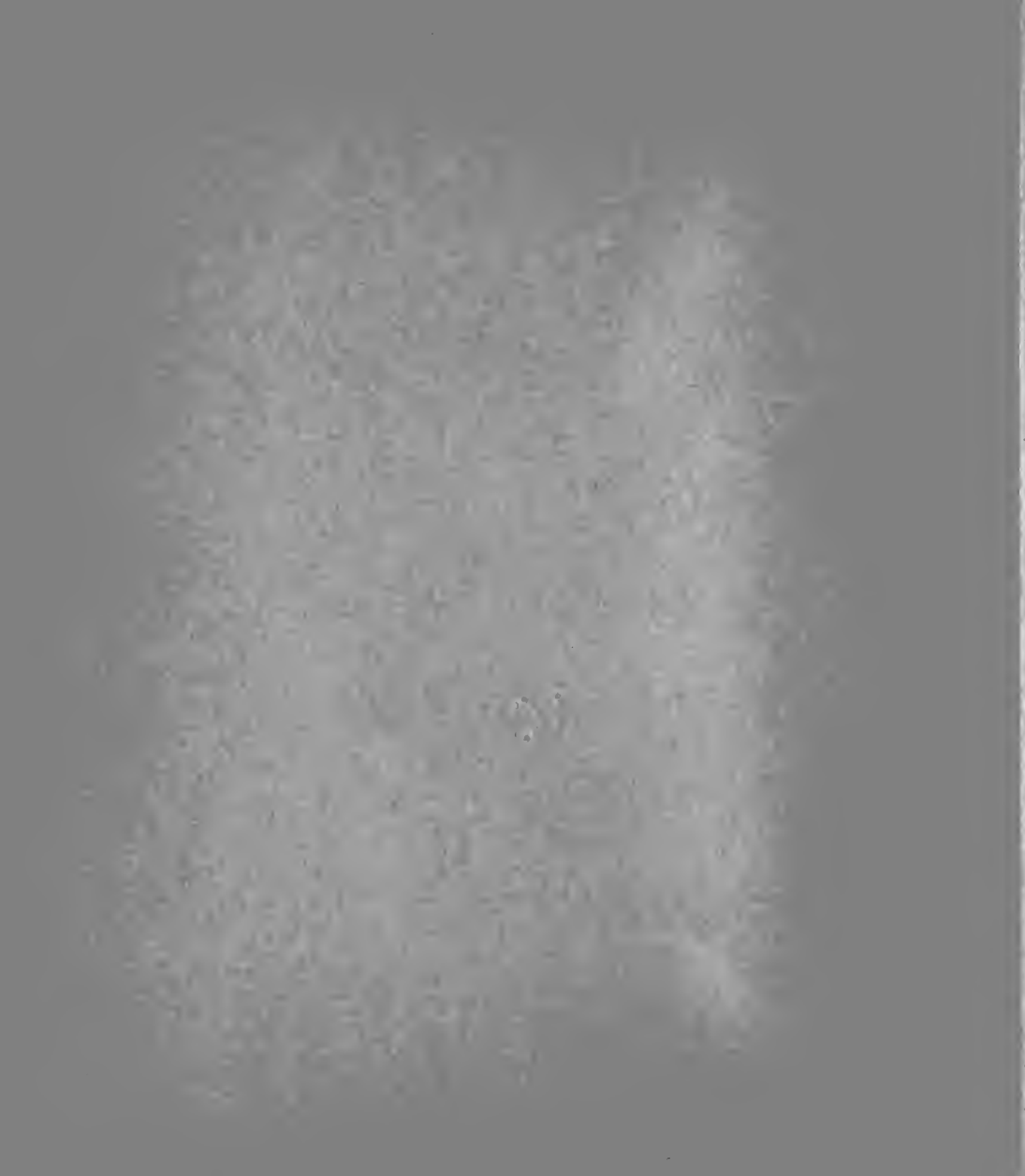
ELLA GOODWIN LUNT ✓



BOSTON, U.S.A.

D. C. HEATH & CO., PUBLISHERS

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## INTRODUCTION.

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THESE elementary exercises in Brush Work have been prepared in the endeavor to supply an increasing demand for some guide in teaching the use of the brush to the little children.

This demand has arisen in consequence of a growing belief among educators that the brush, for many excellent reasons, should be placed early in the hands of the child. Though a comparatively new departure from the old method of drawing, yet a keynote of this movement was sounded some years ago by one who is an authority on educational questions, — Herbert Spencer, — who says in his work on Education: —

“Had teachers been guided by Nature’s habits, not only in making drawing a part of education, but in choosing modes of teaching it, they would have done still better than they have done.

“What is it that the child first tries to represent? Things that are large, things that are attractive in color, things round which its pleasurable associations most cluster, — human beings, from whom it has received so many emotions; cows and dogs, which interest it by the many phenomena they present; houses that are hourly visible, and strike by their size and contrast of parts. And which of the processes of representation gives it most DE-LIGHT? Coloring. Paper and pencil are good in default of something better: but a box of paints and a brush — these are the treasures. The drawing of outlines immediately becomes secondary to coloring; and if leave can be got to color a book of prints, how great is the favor! Now, ridiculous as such a position will seem to drawing-masters, who postpone coloring, and who teach form by a dreary discipline of copying lines, we believe that the course of culture thus indicated is the right one. . . .

"The question is not whether the child is producing good drawings. The question is, whether it is developing its faculties. It has first to gain some command over its fingers, some crude notion of lightness; and this practice is better than any other for these ends, since it is the spontaneous and interesting one. During childhood no formal drawing-lessons are possible. Shall we therefore repress or neglect to aid these efforts at self-culture, or shall we encourage and guide them as normal exercises of the perceptions and the powers of manipulation?

"It may happen that when the age for lessons in drawing is reached, there will exist a faculty that would else have been absent. Time will have been gained, and trouble both to teacher and pupil saved."<sup>1</sup>

The Ancients were far more familiar with the brush than we have been. For instance, the drawings of the Egyptians, the work on Greek vases and Persian tiles, were all done with the brush.

We may learn much from the modern Japanese artists, who stand unrivalled for their wonderful facility of execution, beauty of coloring, and delicacy of drawing. Above all, they represent the true artistic feeling and impression. We cannot wonder that they are proficient in the use of the brush; since from earliest childhood they are taught to write their letters with it, or rather to form the characters of their language.

The brush being the more flexible and delicate instrument, a higher degree of muscular sensitiveness and muscular control can be gained by its use.

More can be done with the brush than with the pencil. With the latter, only dots and lines can be made; while with the former, dots, lines, and forms. This ability to represent form in mass instead of in outline is a great advantage.

By placing the brush early in the hand of the little child, the aim is not to make artists, but to give a natural and harmonious training. He is led to observe the beautiful forms of Nature, which "are but the revela-

<sup>1</sup> Herbert Spencer on Education, p. 140.

tions of God's thoughts to man." The smallest thing in Nature is a joy to the little child, who delights to investigate even the tiny daisy by the roadside. What can be more rational than that he should desire to express its form on paper? We can help to satisfy this desire by giving him a brush and color; and in his efforts to reproduce what he has seen and felt, his mind has been enriched and eye and hand trained. Though the work be crude in the extreme, yet, if it shows perfect freedom of thought and expression, it has accomplished the desired end. Let accuracy be sacrificed now for freedom. Only upon this principle can the work be kept from becoming mechanical and artificial. Later, as progress is made, greater accuracy of expression should be sought. In the first lessons we begin with forms because they are made with the least effort, and because the child should be taught from the beginning to see an object as a whole, not in parts or detail.

The first drawings should be large and free, and later on the child will naturally acquire the habit of making finer and more regular lines and forms.

Though the work be deficient in mechanical accuracy and the paper soiled and dauby, yet each child will disclose by this freedom of action the characteristics of his nature. By a conscientious study of these papers the teacher may be able to correct faults, and encourage right efforts.

These lessons have been planned to correspond to the needs and capabilities of the younger children, and also for older children who have lacked such earlier training. Following these simple exercises, which are given primarily for the training of eye and hand, should be the lessons in two and three tones and in the harmony and contrast of color, using the three primary colors, — blue, yellow, and red, — with which the child is familiar from other work in the kindergarten.

#### SUGGESTIONS TO TEACHERS.

Each child should be supplied with suitable paper. Gray or some other harmonious tint is preferable to white.

For color, Prussian Blue, Black, or Sepia would better be used in the first few lessons. After a certain degree of control of eye and hand has been gained, a study of the combinations of the primary colors should follow.

The best Green is made by combining Yellow and Prussian Blue.

Ink (Carter's Koal Black the best) is a good, cheap, and convenient substitute for the moist water colors.

A large quantity of color can be prepared, and kept in a bottle for some time. At each lesson a small amount of the proper shade should be given to each child in a tiny dish, such as the butter-plates used in other school work. For brushes use a medium size sable No. 4 or 5, or, better still, the round Japanese brush. They should always be cleaned after using, and kept in some place away from the dust.

If possible, have the children work with the paper fastened to an inclined surface.

The lesson should last at least for half an hour; the first part of the period being devoted to the practise of the lesson on what may be called "practice paper," the last part to work on another sheet, which should be preserved.

Direct results must not be looked for. The teacher should keep in mind that the training of eye and hand and developing the muscular sense are of far more importance than very exact work.

The best method of presenting a lesson to the class is for the teacher, using a large brush and deep color, to reproduce before the children the exercises on paper fastened to the blackboard.

**Card 1.** The first exercises consist of forms made in the child's most natural way by simply pressing the brush flatly on the paper.

These forms should be arranged at regular distances apart in the different positions, — vertically, horizontally, and obliquely.

In applying this exercise to Nature, let the teacher show leaves, and flowers having petals, which in general resemble these forms.

**Card 2.** The exercises on card 2 are examples of two kinds of strokes. In making the first, begin with the brush flattened as in the first exercise;

gradually draw it downwards, raising it lightly, and finish the stroke with the point. In making the second, begin with the point of the brush, and finish with it spread.

Leaves and petals more pointed than those represented by the preceding exercise may be given the children, to be arranged in various combinations, and then to be represented on paper with brush and color.

**Card 3.** The exercises on this card are similar to the preceding ones, with this addition, — the stroke moves in a curve, is more prolonged, and gradually ends in a broad line.

In the exercises thus far the teacher has led the pupils to discover that by bearing on with the brush it spreads, and broad lines are made, and by lightly raising it the brush will come to a point, and finer lines are made.

**Cards 4, 5, and 6.** In arranging combinations of broad, free lines, the inventive genius of the children is brought into play, use being made of the colored sticks to represent patterns.

These simple designs, though imperfect, if original are of far more value than much better imitative work. Let us endeavor to develop this individual creative faculty of the child as far as possible.

**Card 7.** This card contains a new exercise which may be called the tapering stroke, made by beginning and ending with the elastic point of the brush.

These forms may be placed in a variety of positions to form borders.

**Cards 8 and 9.** These cards show examples of work done with the tip of the brush.

The making of fine, straight lines is not the object in view, but by this practice to give the child greater training to eye and hand.

**Cards 10, 11, and 12.** The new exercise here presented is the curved strokes. In these studies help the child to feel the beauty in curved lines, and freely to express it.

**Cards 13-18.** The remaining cards contain examples from Nature which embody the principles in the foregoing exercises. The chief characteristic of

these studies is the broad, flat wash done in strong color, no effort being made to bring out detail.

They should be used simply as a guide to the selection of suitable objects from the inexhaustible supply in Nature's storehouse.

In the fall we have the seeds, the pods, the graceful grasses, the grains, the nuts, and the autumn leaves.

Awakening springtime brings the buds and twigs, the sprouting seeds, the green leaves and wayside flowers.

This work is presented to the public with the feeling that it is but one of many ways to arrange a series of progressive exercises for the brush, which might be rightly called the "alphabet of drawing." And it is hoped that those who shall venture into this new field, and espouse the cause of Brush Work, will not rest content until it has been developed to the highest possible degree.

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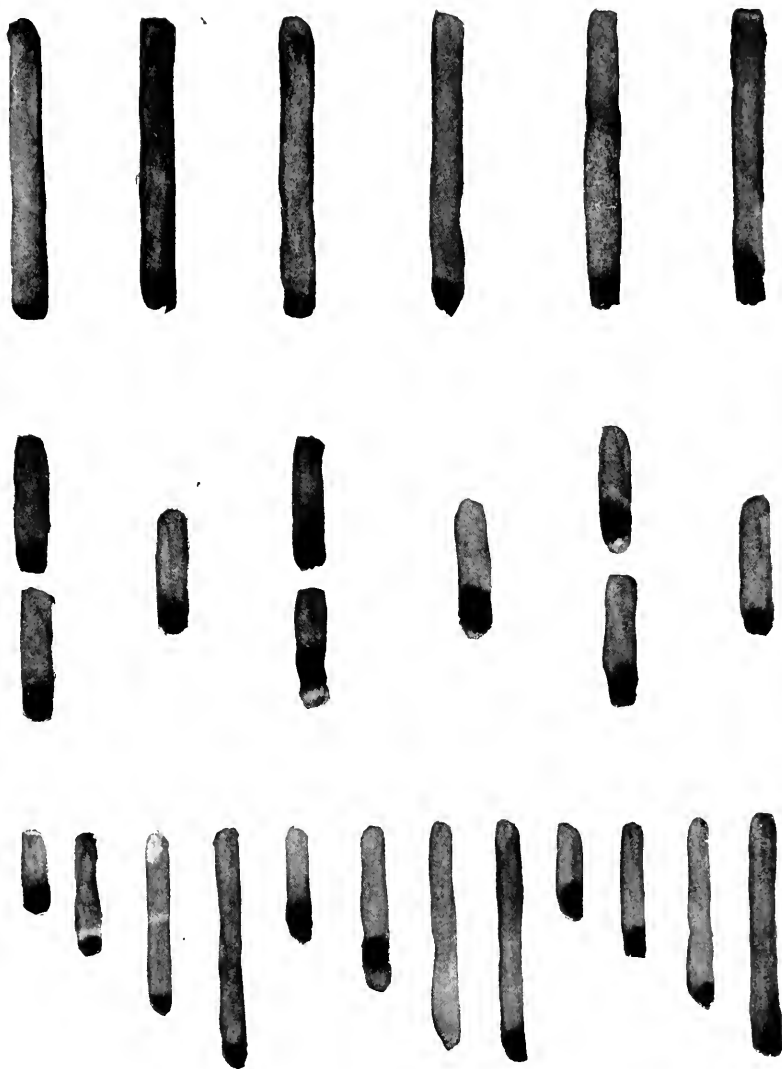




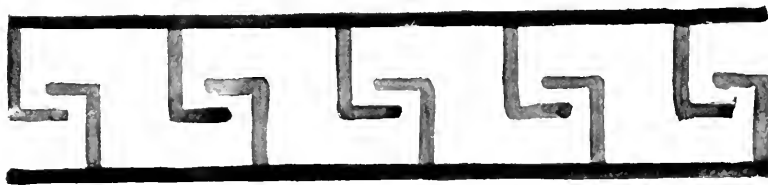
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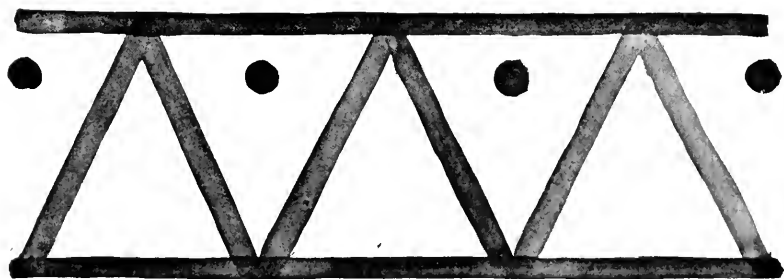
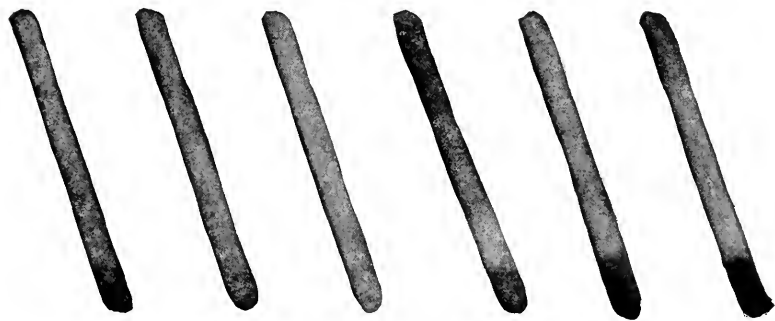
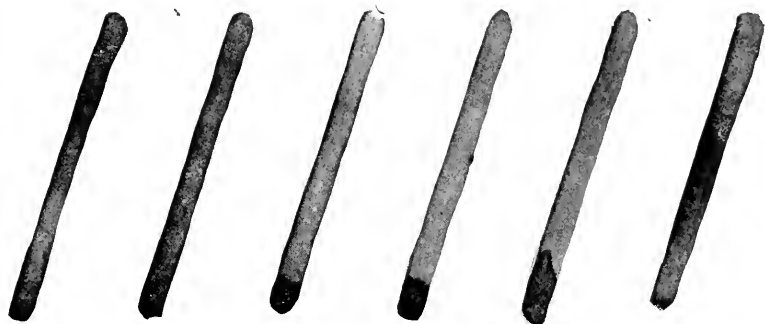
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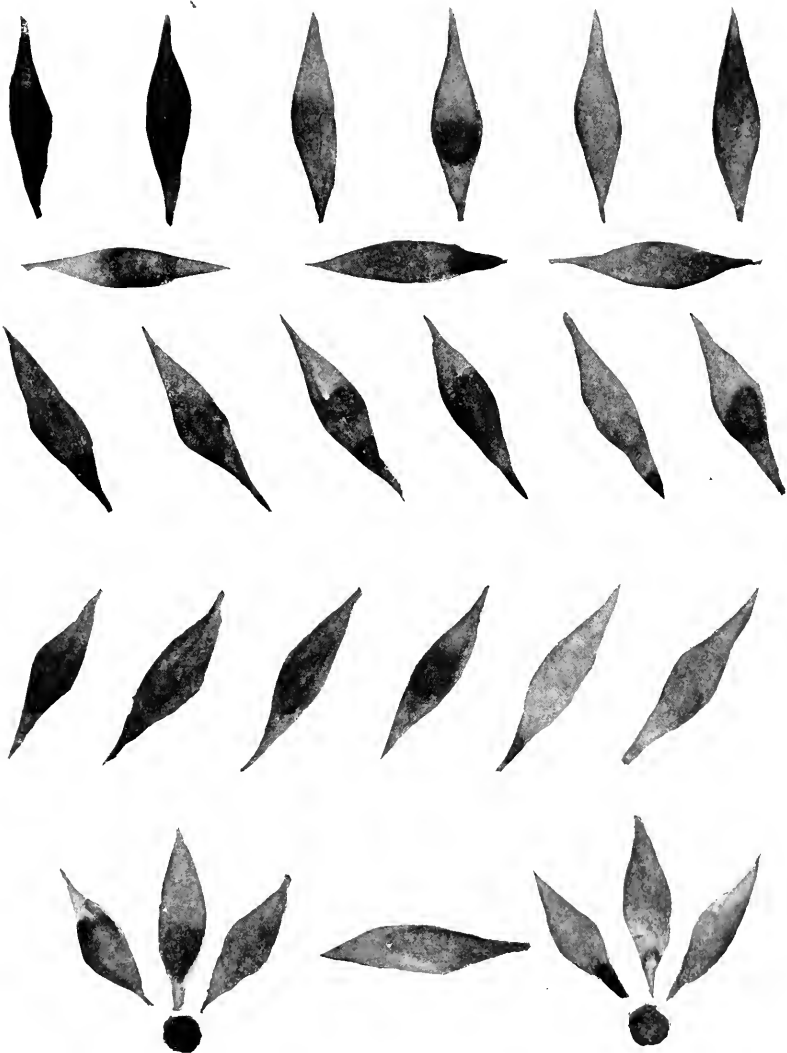




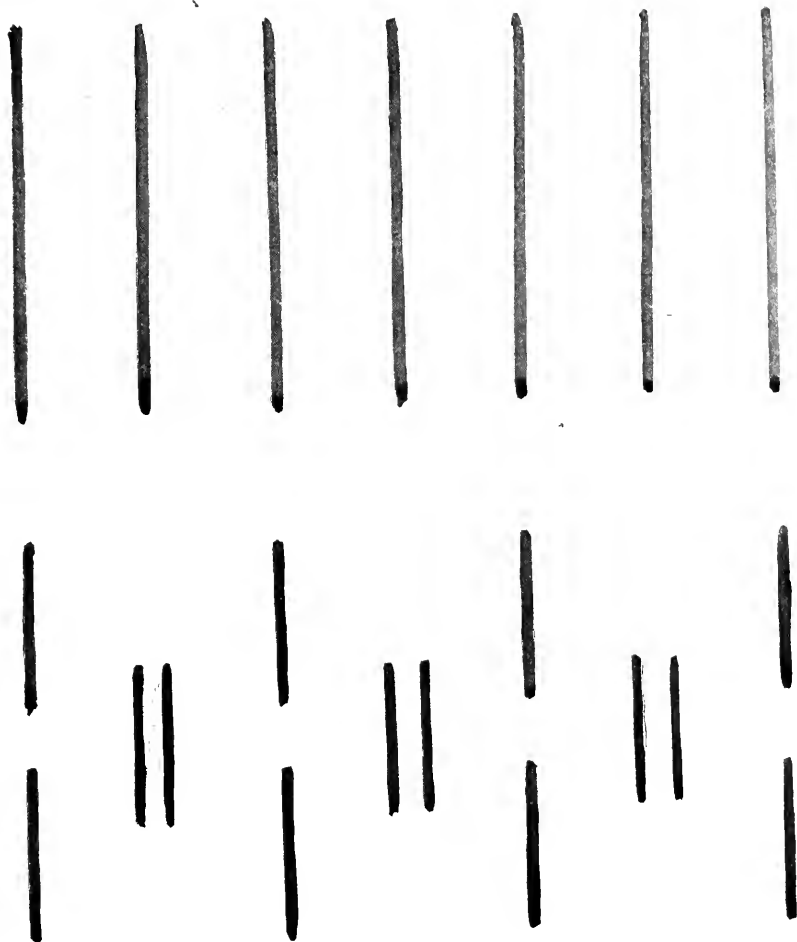
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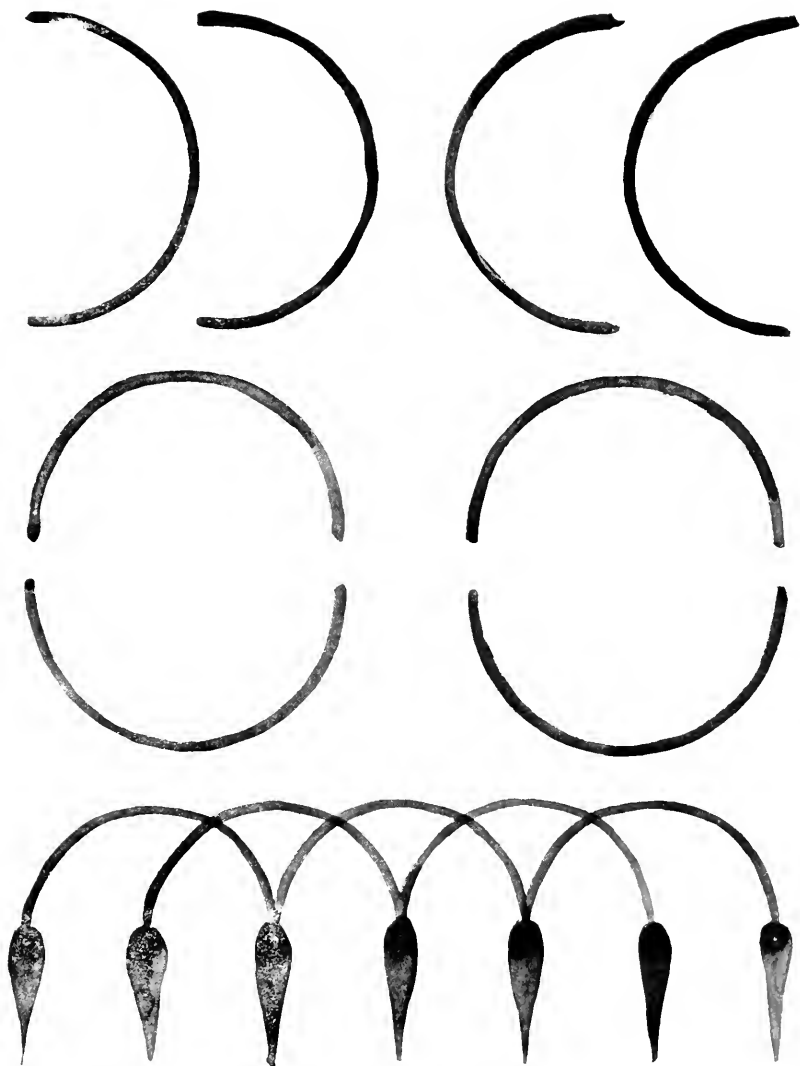




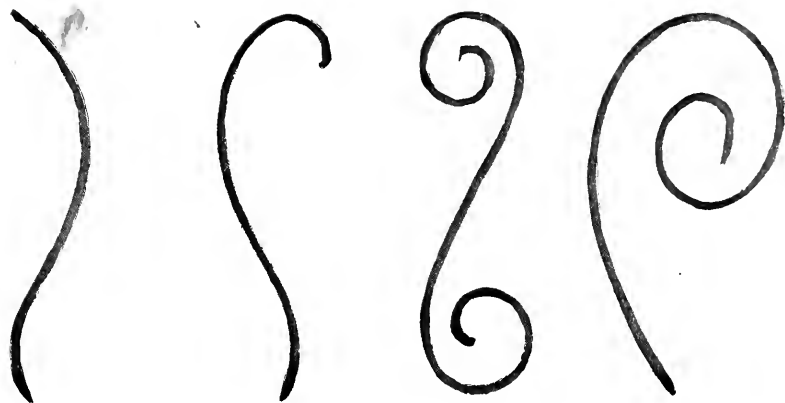














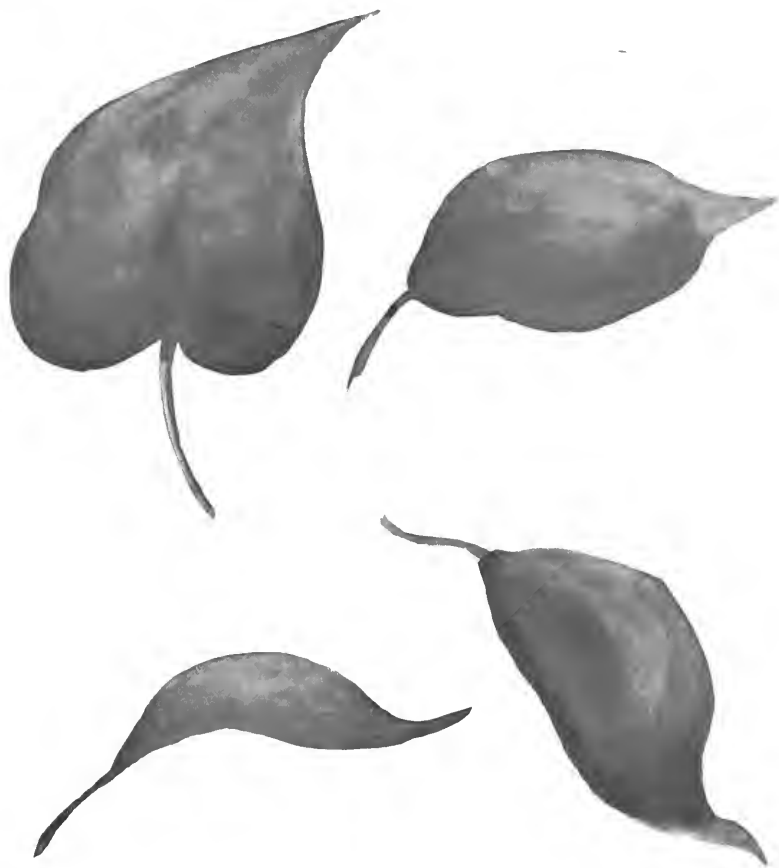










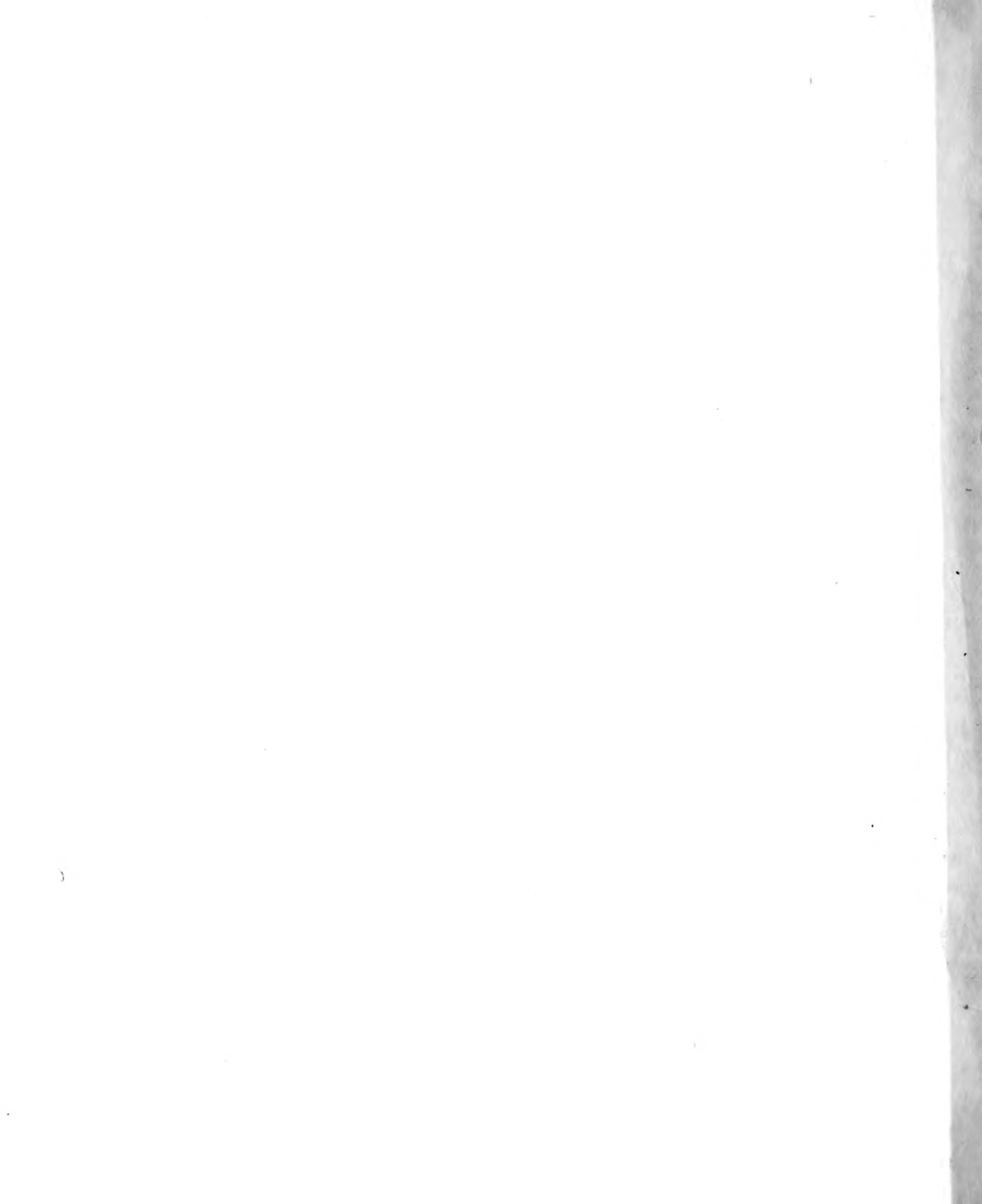




















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